

VOCAL SCORE

# The Burgomaster

AN  
ORIGINAL  
MUSICAL  
COMEDY,

in a  
PROLOGUE and  
2 ACTS

Book & Lyrics by

FRANK PIXLEY

Music by

GUSTAV LUDERS

NEW YORK  
WITMARK BUILDING  
M. WITMARK & SONS  
LONDON TORONTO HAVANA  
CHICAGO  
SCHILLER BUILDING





3-162

Rights of Performance and for Mechanical Instruments reserved.

# THE BURGOMASTER.

AN ORIGINAL MUSICAL COMEDY  
in a Prologue and Two Acts.

Book and Lyrics by

FRANK PIXLEY

MUSIC BY

Gustav Luders.

VOCAL SCORE.

Price \$2.00 net.

M. Witmark & Sons,

NEW YORK, • CHICAGO, • PITTSBURGH,  
LONDON, • PARIS,  
LEIPZIG.

Copyright 1900 by M. Witmark & Sons. — Entered at Stationers Hall, London, Eng.  
International Copyright.

# "THE BURGOMASTER."

AN ORIGINAL MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS.

Book and Lyrics by FRANK PIXLEY.

Music by GUSTAV LUDERS.

## Cast of Characters in the Prologue.

Peter Stuyvesant, Burgomaster of New Amsterdam.....	Willem Haagan.....	{ Town }
Doodle Von Kull, his secretary.....	Jan De Peyster.....	{ Councillors }
Col. Kraal, Commandant of the Burgher forces.....	Dame Stuyvesant, wife of the Burgomaster.....	
Capt. Spuyten, of the Dutch ship "Blitzen".....	Katrina Vanderbeck, Doodle's sweetheart.....	
Bluefeather, Chief of the Tammany tribe.....	Lieut. Sweetser, of the Dutch Cadets.....	
Terence Rafferty, a saloon keeper.....		

Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.

## Cast Characters in First Act.

Peter Stuyvesant, after his nap.....	Minnie Zephyr.....	{ Rainy Daisies }
Doodle Von Kull, who also has overslept.....	Nellie Breeze.....	
E. Booth Talkington, an actor in hard luck.....	Cissy Twilight.....	
"The Harlem Spider," a professional pugilist.....	Miss Wabash.....	
Officer Clancy of the Broadway Squad.....	Miss Beacon.....	{ Primroses from Miss Prim's Seminary }
Foreman of the Street Gang.....	Miss Walnut.....	
Grogan, a street laborer.....	Miss Chestnut.....	
Willie Von Astorbilt, "A Midnight Son".....	Miss Lexington.....	
Pheobe Kummagin, a Theosophist.....	Miss Kearney.....	{ College Boys on a Vacation }
Ruth, the girl from Chicago.....	Miss Olive.....	
Daisy, a Roof Garden Favorite.....	Charley Rushline.....	
Pansy.....	Willie Fullback.....	
Pink.....	Johnnie Flunk.....	
Rose.....	Eddie Ringer.....	
Violet.....	Georgie Pony.....	
Mignonette.....	Tommy Euclid.....	
Lily.....	Freddie Spree.....	
Dahlia.....	Harry Yeller.....	
Sunny Shine.....	Frankie Fresh.....	
Mamie Fair.....	Jimmy Rounder.....	
Fanny Clear.....	Jack Flush.....	
Gertie Bright.....	Gussie Fuller.....	

## Cast of Characters in Second Act.

Peter Stuyvesant, who is "Seeing the Elephant".....	Lord Chilblain, of Chilblain.....	
Doodle Von Kull.....	Lord Hampton.....	{ English visitors in search of an Heiress }
"The Harlem Spider".....	Lord Sussex.....	
"Jean Gaussin".....	Lord Wilmarth.....	
Glitter, a Gold Brick Operator.....	Lord Trevor.....	
E. Booth Talkington, of the International Dime Museum.....	Lord Chumley.....	{ Of the Larchmont Yachting Club }
Phoebe Kummagin.....	Lord Winchelsea.....	
"Sapho".....	Lord Southam.....	
Willie Von Astorbilt, the Burgomaster's pilot.....	Commodore Trim.....	
Ruth, The Summer Girl.....	Clarence.....	
Mrs. Splurger, of the New York "400".....	Harold.....	
Clara Sunshine.....	Percy.....	
Bessie Irwin.....	Algernon.....	
Grace Gray.....	Reginald.....	
Helen Hunt.....	Arthur.....	
Dorothy Danger.....	Melville.....	
Tessie Flirter.....	Maurice.....	
Ella Swimmer.....	Paul.....	
Ida Sooner.....	Chester.....	
Tillie Shorter.....	Rutherford.....	
Maud Ogle.....		
Jennie Fisher.....		
Edith Loveday.....		

## Synopsis of Scenes.

PROLOGUE—The Town Square of New Amsterdam, now New York, in 1660.

ACT I—Broadway and Madison Square, New York. To-day.

ACT II—SCENE 1. The Seashore.

SCENE 2. Street Scene in New York.

SCENE 3. The French Ball in Madison Square Garden.

SCENE 4. Street Scene in Chicago.

SCENE 5. The Illuminated Court of Honor at the World's Fair.

# Contents.

---

## Prologue.

	<i>Page</i>
Overture.....	1
1. Female Chorus.....Dutch Girls.	9
2. Ensemble..... <i>"Good-bye, Mr. Amsterdam?"</i> .....Col. Kraal, Burgher, Soldiers, etc.	19
3. Song..... <i>"Keep Cool?"</i> .....Peter Stuyvesant.	24
4. Song and Refrain..... <i>"We're Civilized now?"</i> .....Bluefeather and Indians.	27
5. Military Song..... <i>"The Dutch Cadets?"</i> .....Lieut. Sweetser and soldiers.	31
6. Drinking Song..... <i>"I drink from my heart to you?"</i> .....Capt. Spuyten, Dutch Girls, and sailors.	35
7. Finale.....	39

## Act I.

8. Opening Chorus..... <i>"We always work the public?"</i> .....Foreman and Workingmen.	45
9. Solo and Chorus..... <i>"The Land of the Midnight Son?"</i> .....Willie von Astorbilt.	49
10. Song..... <i>"The Little Soubrette?"</i> .....Daisy and Soubrettes.	54
11. Ensemble..... <i>"In dear old College Days?"</i> .....College Boys.	58
12. Solo and Chorus..... <i>"The Modern Gladiator?"</i> .....Harlem Spider, Tough Girls, etc.	63
13. Scene..... <i>"The Rainy Daisies?"</i> .....Female Chorus.	66
14. Song and Chorus..... <i>"The Tale of the Kangaroo?"</i> .....Peter Stuyvesant, Willie, Ruth, and Chorus.	70
15. Finale.....	73

## Act II.

16. Opening Number..... <i>"Bathing Girls?"</i> .....Daisy and Chorus.	80
17. Comic Song..... <i>"We haven't discovered him yet?"</i> .....Talkington and Chorus.	86
18. Ballad..... <i>"I love you, dear, and only you?"</i> .....Ruth.	90
19. Duett..... <i>"Cupid does not marry?"</i> .....Ruth and Willie.	93
20. Darkey Song..... <i>"Reaching for the Cake?"</i> .....Daisy and Chorus.	96
21. Concerted Number..... <i>"Yo Ho for a Jolly good Sail?"</i> .....Yachtsmen and Bathing Girls.	100
22. Finale.....	107

---



# The Burgomaster.

A Musical Comedy in a Prologue and Two Acts.

## Overture.

Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Moderato molto marcato.*

Piano.



*Allegro.*





Tempo di Marcia.





Moderato.



Moderato.





Tempo di Valse.



Allegretto.

First system of musical notation. The treble clef staff begins with a treble trill (tr) and contains several eighth and sixteenth notes. The bass clef staff is marked *grazioso.* and contains a series of chords. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues with a treble trill (tr) and melodic lines. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff continues with a treble trill (tr) and melodic lines. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff continues with a treble trill (tr) and melodic lines. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Agitato.

Fifth system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic and contains several eighth and sixteenth notes. The bass clef staff contains a series of chords. The key signature has two sharps (F# and C#).

Sixth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes. The bass clef staff contains a series of chords. The key signature has two sharps (F# and C#).

Andante.

*p*

*accel.- e - cres.*

*cal.*

*f*

*Adagio.*

*rit.*

*L.H.*

*dolce.*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

ff *grandioso.*

*pp*

*Allegro.*

*f*

*rit.*

The musical score is written for piano in G major (one sharp). It consists of six systems of two staves each. The first system begins with a treble staff containing three triplet eighth notes and a bass staff with a series of chords. The tempo and dynamics change to *pp* in the second system. The third system introduces the tempo marking *Allegro.* and a dynamic of *f*. The final system concludes with a *rit.* (ritardando) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.



Tempo di Marcia.  
*Con spirito.*



## Prologue.

No 1.

Chorus of Dutch Girls.

Tempo di Valse.

Piano.

*p*

*mf*

*ff*

SOPRANO. ALTO.

Come, Come, let us be joy-ly.

*f*

Though clouds may low-er let's hap-py be. Laugh, Laugh.

Mop - ing is fol - ly. Hearts still are true — a - cross the sea.

While here we yearn for their re - turn, Ev - er cheer - ful, nev - er tear - ful.

Let us be brave, ban - ish all fear. Soon they'll be here,

Soft to our lov - ing arms re - turn - - ing.

*ff marcato.*



While the fires of hope burn bright - - ly And youth still

holds its po - - tent sway, We can bear all bur - dens light - -

- ly; All care well drive a - way. Though we've long from each

oth - er been part - - ed, True love will last al - way. So, we'll

sing and be tru - ly light - heart - ed, For our ship — comes in to - day.

Vows we'll soon re - new. Burgher

girls are true. Come, come, let us be jol - ly. Though clouds may

low - er let's hap - py be. Laugh, laugh. Mop - ing is fol - ly.

Hearts still are true a - cross the sea. Think not of care and sor - row.

*accel.*

Joy com - eth with the mor - row. Hearts that love us come home to - day.

Here end - eth all our sad - ness. Join in our mirth and glad - ness. Love's su - preme.

Let all, let all be gay.

*rit.* *ff* *a tempo.*

14  
Love Can't Say No.

Enter Katrina Vandorbeck.  
Meno mosso.

Katrina. Moderato.

Though the prud - ish miss may

The first system of the musical score. It features a vocal line for Katrina Vandorbeck and a piano accompaniment. The tempo is marked 'Meno mosso' and 'Moderato'. The key signature has one flat (B-flat). The time signature is 2/4. The piano part begins with a piano (*p*) dynamic. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

spurn a kiss When all the world may see, Don't think that she's a -

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

- fraid. She's mere - ly on pa - rade. For on the sly, with

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

no one nigh, She heeds her lov - er's plea, and when he asks her

The fourth system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

for a kiss She gives him two or three. Her cher-ry lips are

*accel*

Cu-pids bow And ah! they're al-ways curved up so She can-not form them

*meno.*

*rit.*  
in-to "No!" She can't make them say No!

CHORUS.  
She can-not form them

*espress.*  
*rit.*  
*piu mosso.*  
*f*

Katrina.  
Ah me! they're al-ways

in-to "No!" She can't make them say No!

*p*

## Tempo di Valse.

*rit.*

curved up so she can - not form them in - to "No." When the

She can - not form them in - to no.

*rit.*

Tempo di Valse.

sto - ry old — a - gain is told — In whis - pers soft and

*p*

low, — On her snow white cheek the blush - es Speak as they

come and go. — It needs no word if the

*p*

soul is stirred, No speech to tell him so. Her

*rit.*

eyes— con - fess, her heart says "Yes!" Love can't say

No.

CHORUS.

When the sto - ry old a - gain is told In

*f*

whis - pers soft and low, On her snow - white cheek the

blush - es speak as they come and go. It

needs no word if the soul is stirred, No speech to

Katrina. *rit.*  
Her eyes con - fess, her  
tell him so. Her eyes con - fess, her

heart says "Yes." Love can't say No.  
heart says "Yes." Love can't say No.



19  
Good-bye, Mr. Amsterdam.

No 2.

Col. Kraal and Burgher Soldiers.

Enter Burgher Soldiers and Col. Kraal

Tempo di Marcia.

Piano. *ff*

Col. Kraal and Burgher Soldiers.  
Allegretto.

TEN.  
Be - hold the lust - y bur - ghers of the

BASS.

Allegretto.

town, New Am - ster - dam, Am - - ster - - dam. We're as

*f*

bold as a - ny li - on And as meek as a - ny lamb, lion and

lamb, But we will - ing - ly ad - mit that we're read - y now to quit, For a

*unis.*  
sol - dier can - not fight and live on air. While the In - di - an at - tacks we can

eas - i - ly re - lax. — There's a tax we have to pay . that is - n't

fair. While we're fight - ing like a li - on, we're fleeced like a

lamb. We're nev - er paid a pen - ny and the gov - ern - ments a

sham, We now de-clare with em - pha - sis. Good - bye, New Am - ster -

dam, Good - bye, New Am - ster - dam, dam, dam,

**DUTCH GIRLS.**

SOPR. dam. While they're fight ing like a li - on, They're fleeced like a

ALTO. were were

TEN. were

BASS.

**ff**

lamb      They're    nev - er   paid   a   pen - ny   And   the   gov - ern - ment's   a  
We're

sham,      They    now   de - clare   with   em - pha - sis.   Good - bye,   New   Am - ster -  
We

- dam,      Good - bye,   New   Am - ster -   dam,      dam,   dam,   dam.

# Just Keep Cool.

No 3.

Peter Stuyvesant.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Piano introduction in C major, 2/4 time. The right hand features a melodic line with triplets and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

VOICE.

Vocal melody and piano accompaniment for the first verse. The vocal line is in C major, 2/4 time, with lyrics written below the notes. The piano accompaniment is in the left hand, featuring chords and single notes. The piece begins with a piano (*p*) dynamic.

1. Take ad-vice from Pet-er Stuy-ves-ant, the ru-ler of the Dutch; There  
2. Near-ly all the ills that wor-ry us are shadows of a day. Just

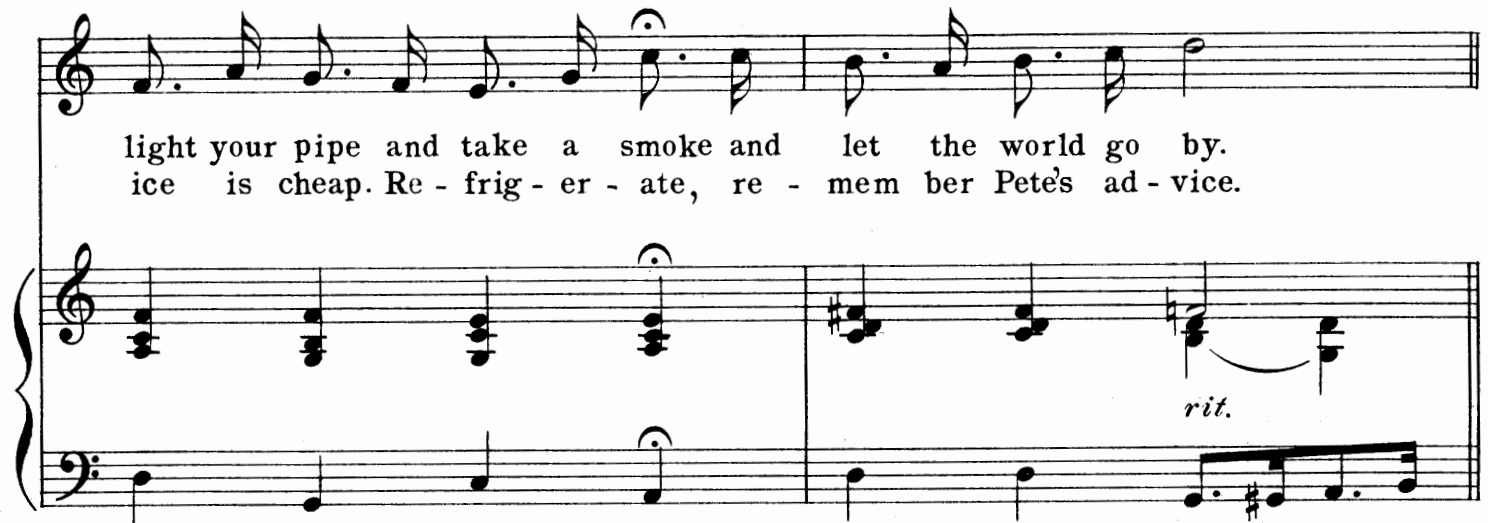
*bien marque.*

Vocal melody and piano accompaniment for the second verse. The vocal line is in C major, 2/4 time, with lyrics written below the notes. The piano accompaniment is in the left hand, featuring chords and single notes. The piece begins with a piano (*p*) dynamic.

may be wis-er men than I, but not so ve-ry much. If  
turn your smile up-on them, and they'll quick-ly fade a-way. An-y



trou - bles thick as - sail you, you can dodge 'em if you try. Just  
man who looks for trou - ble al - ways finds it in a trice. But



light your pipe and take a smoke and let the world go by.  
ice is cheap. Re - frig - er - ate, re - mem ber Pete's ad - vice.

*rit.*

## REFRAIN.



Nev - er let yourself be wor - ried, or hur - ried, or flur - ried.

If you do, you'll soon be bur - ied. Care will on - ly kill a fool.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "If you do, you'll soon be bur - ied. Care will on - ly kill a fool." written below it. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It also contains four measures of music, with the first measure featuring a complex chordal structure in the right hand and a single note in the left hand.

If the trials of life be - set you, or fret you, I'll bet you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "If the trials of life be - set you, or fret you, I'll bet you" written below it. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It also contains four measures of music, with the first measure featuring a complex chordal structure in the right hand and a single note in the left hand.

That the hoo-doo nev - er get you If you just keep cool.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "That the hoo-doo nev - er get you If you just keep cool." written below it. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. It also contains four measures of music, with the first measure featuring a complex chordal structure in the right hand and a single note in the left hand.



## We're Civilized.

Bluefeather and Indians.

No 4.

Moderato molto marcato.

Piano. *f*

TENORS. BASSES.

1. We're the high Muck-ee-mucks of the Tam-man-y Clan, And  
 2. You've taught us to gam-ble, you've taught us to lie, You've

TENORS.

ev - e - ry buck is a well red man. When the  
 taught us to drink, and we al-ways are dry. You've—

BASSES.

whites came a - mong us how sad was our lot. We did - n't care wheth - er 'twas  
 taught us to steal, and this diz - zy old town Wed car - ry a - way if it

## TENORS.

plant - ed or not. Their vi - ces we took, but their  
was - n't nailed down. You've taught us to swear and you've

## BASSES.

vir - tues we scorn. For the sake of its juice, we ac - knowl - edge the corn. This is  
taught us to cheat. The whole Ten Com - mand - ments you've made ob - so - lete. While you're

## TENORS.

man - i - fest des - ti - ny; to it we bow. We're sin - ners! Whoop la! but we're civ - il - ized  
rais - ing your crops we are do - ing our share By rais - ing the dev - il and rais - ing your

## Tempo di Marcia.

now. Oh! you must not be sur - prised, Now you've made us civ - il - ized, If we  
hair.

nev - er do pre - cise - ly what we ought, \_\_\_\_\_ For there's noth - ing that en -

- ti - ces Like a love - ly lot of vi - ces, And we're learn - ing them as

fast as we are taught. \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il - ized, \_\_\_\_\_

— Though not dis - creet - ly, \_\_\_\_\_ we sin com - plete - ly. \_\_\_\_\_ We're civ - il -

- ized, \_\_\_\_\_ quite civ - il - ized. \_\_\_\_\_ We're your pu-pils, though some-what de -

- spised, \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il - ized. \_\_\_\_\_ Al-though we

hate you, \_\_\_\_\_ we im - i - tate you, \_\_\_\_\_ We're civ - il - ized, \_\_\_\_\_ quite civ - il -

- ized. \_\_\_\_\_ Don't you see, now, blast your eyes, We're civ - il - ized? \_\_\_\_\_

Yell.

*D.S.*

# The Dutch Cadets.

No 5.

Lieutenant Sweetser and Dutch Cadets.

*Allegro agitato.*

Piano. *p* *cres.*

Sweetser.

1. We  
2. You

CHORUS

SOLO.

know it's— some - thing fright - ful to kill, to kill, And  
see I'm— quite en - rap - tured. It's true; we too. I

CHORUS

SOLO.

yet it's— quite de - light - ful to drill, to drill, For  
hope we'll— all be cap - tured, I do; we too; No

337162

CHORUS. SOLO.

when a girl is drill - ing like this, and this, Her  
foe - man e'er re - pels us. Who'd miss a kiss? You

ways are sim - ply kill - ing. In this she's not a - - miss.  
see the Good Book tells us to love our en - i - mies.

Sweetser.

Don't fear, we're

*p*

here. We're near, we ap-pear, we're here.

CHORUS.

We're near, we ap-pear, we're here.

*ff*

Though in peace we hide our charms, How our hearts re - joice

When we hear the call to arms Sound-ed by the boys.

Cup - id calls and we must go. Still we've no re - grets.

When we sa-lute and face the foe, Who'll fight the Dutch Ca - dets?



## CHORUS.

Though in peace we hide our charms, How our hearts re-joice

When we hear the call to arms Sound-ed by the boys.

Ah —  
Cup - id calls and we must go. Still weve no re-grets.

When we sa-lute and face the foe, Who'll fight the Dutch Ca-dets?



# I Drink From My Heart To You.

(DRINKING SONG.)

No 6.

Capt. Spuyten, Dutch Girls and Sailors.

Presto.

Piano. *ff*

Capt. Spuyten.

Moderato.

See the gold - en bub - bles spark - le, mer - ri - ly they're danc - ing.

*mf*

Each lad has his las - sie and I drink to mine. Drain the cup that's filled with joy and

*rit.*

hap - pi - ness en - tranc - ing. If you love me tru - ly pledge with wine.

*tr* *fz*

*accel.*

Now my head with ec - ta - sy is reel - ing. Tongue can't tell the

*accel.*

*Allegretto con spirito.*

hap - pi - ness I'm feel - ing. Come, lads and las - sies, fill up your glass es. Let's

frol - ic while yet we may, ——— For time is fly - ing and love is sigh - ing. 'Tis

*f*

fol - ly to trust — de - lay. ——— To - mor - row we'll die; let's live to - day. So,

*p*

here's to the girl that's true. — To the one who's pret-ty and wise and wit-ty I

*f*

drink from my heart to you.

SOPR. & ALTO. DUTCH GIRLS.

TEN. & BASS. SAILORS.

CHORUS.

Come, lads and las-ses, fill

*rit.* *ff*

up your glass-es. Let's frolic while yet we may, — For time is fly-ing and

3

love is sigh - ing. 'Tis fol - ly to trust de - lay. ——— To - mor-row we'll die; — let's

live to - day. So here's to the girl that's true. ——— To the

one who's pret - ty and wise and wit - ty I drink from my heart to you. ———

## Finale.

No 7.

Dutch Girls, Burgher Soldiers and Indians.

**CHORUS.**

**SOPR. Allegro.**

**ALTO.**

**TEN. & BASS.**

*unis.*

Come, lads and las-ses, fill up your glass-es. Let's frolic while yet we

may, For time is fly-ing and love is sigh-ing. 'Tis fol-ly to trust de-

lay. To-mor-row we'll die, Let's live to-day. So, here's to the girl that's

*f*

*p*

true. ——— To the one who's pret - ty and wise and wit - ty I drink from my heart to

*rit.*

you.

INDIANS.  
BASSES.

To - - wa gale - lay — a Riong dong - wa

*mf*

BURGER SOLDIERS.  
TENORS.

While we're

To - - wa gale - lay - - a Riong dong - wa

*f*

fight - ing like a li on we're fleeced like a lamb. We're nev - er paid a

pen - ny and the gov - emment's a sham, We now de - clare with  
BASSES.

To - - wa gu - le - lay - - a

em - pha - sis. Good - bye, New Am - ster - dam, good - bye, New Am - ster - dam.

DUTCH GIRLS.  
SOPR & ALTO.

Come, lads and lasses, fill up your glasses. Let's frolic while  
dam, dam, dam. We're nev - er paid a

SOPR. &amp; ALTO.

yet

TENORS.

we

may

Come,

pen - ny and the

gov - ern - ment's a sham,

BASSES.

*f* To - - wa ga - le - lay - - a*f*

lads

and

lass-es,

fill

up

your

glass-es,

Let's

frol-ic

whie

yet

we

We're nev er paid a pen-ny and the

Ri-ong dong— wa

may.

gov - ernment's a sham,

We

now de-clare with

em-pha-sis. Good

To - - wa ga - le - lay - - a



Come, lads and  
 -bye, 'New Am - ster - dam, good - bye, New Am - ster - dam, dam, dam, dam.

lass-es, fill up your glass-es. Let's frolic while yet we may.  
 dam, dam,

To -

Come, lads and lass-es, fill up your  
 -wa ga - le - lay - a

glass-es. Let's frolic while yet we may.

dam, dam, dam.

To - wa ga - le - lay -

- a To wa ga - le - lay - a Ri - ong dong

*molto cres.*

*fff* To - wa

*fff* To - wa

*fff* To - wa

wa, Ri - ong dong wa

*fff*

# We Always Work the Public.

No 8.

Foremen and Workingmen.

Allegro moderato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in C major, 2/4 time, marked 'Allegro moderato'. The piano part features a strong bass line and a more active treble line. The vocal parts enter in the third measure. The first vocal line has two verses of lyrics. The piano accompaniment continues throughout, providing harmonic support for the vocal melody. The score ends with a final piano chord in the treble and a sustained bass note.

1. We be-lieve in hon-est la-bor, when in-dulged in by a neigh-bor, And we  
 2. Since we're work-ing for the cit-y we'd con-sid-er it a pit-y To com-

hold it wrong for oth-er folks to rob. You can hard-ly call us shirk-ers, we're a  
 -plete our job, for that would end our pay. So, we al-ways do our best—to cash

band of will - ing work - ers, But we al - ways work the pub - lic, not the  
in a lot of rest, — For we al - ways fleece the pub - lic by the

CHORUS. SOLO.

job! See! We al - ways work the pub - lic not the job. We —  
day! See! We al - ways fleece the pub - lic by the day. We —

nev - er miss a chance to plun - der, to plun - der, like thun - der. Though  
al - ways plan a steal dis - creet - ly, so sweet - ly, and neat - ly; We —

oth - ers do the squeal - ing, for a won - der No rat is ev - er hun - gry at the  
gob - ble up your tax - es so com - plete - ly, We wipe the whole ca - boo - dle off the

## CHORUS.

crib.  
slate. We nev - er miss a chance to plun - der, to  
We al - ways plan a steal dis - creet - ly, so

plun - der, like thun - der. Though oth - ers do the squeal - ing, for a  
sweet - ly, and neat - ly; We gob - ble up your tax es so com -

won - der. No rat is ev - er hun - gry at the crib. So,  
- plete - ly We wipe the whole ca - boo - dle off the slate.

## REFRAIN.

work, work, work. We will work with a right good will, But the

work we do and it's hard work, too. Is run-ning up a great big bill. Oh, a

pub - lic job is a pri-vate snap. In — spite of all re - form clap trap. We've

nev - er found a treas - u - ry we could - n't tap, For we

al - ways work the pub - lic, not the job. job.  
al - ways fleece the pub - lic by the day. day.

1. 2.

*fz*

# The Land of the Midnight Son.

No 9.

Willie von Astorbilt and Chorus.

*Allegro con spirito.*

Piano. *f*

Willie.

1. I'm a Broadway boy, right up to date, A rol-lick-ing, jol-ly young  
2. I've mon-ey to burn. Just watch my smoke. My fa-ther's a bro-ker. I'm

rep-ro-bate. My on-ly aim is to cel-e-brate. I'm a fel-low who's out for  
nev-er broke. My life it-self is a blithering joke. It's a game al-read-y

fun. I'm al-ways dressed quite "out of sight" I'd buy—this town, if I  
won. I know I'm a mush, but they call me a mash. I'm short—of brains, but I've



on - ly might. For the day is gay and there is no night In the  
lots of cash. What \_\_\_\_\_ else is need - ed to cut a dash In the

land of the Mid - night Son. \_\_\_\_\_  
land of the Mid - night Son. \_\_\_\_\_  
SOPR. & ALTO.

CHORUS.

TEN. & BASS.

In the

For the day is gay and there is no night In the

It's here and there, and

land of the Mid - night Son. \_\_\_\_\_  
land of the Mid - night Son. \_\_\_\_\_



ev - e - ry - where I hear the la - dies say: He's

out to - - day. There's no one can say him

nay. With his smil - ing face and his el - e - gant ways, He's

cer - tain - ly "out of sight"! He may be a sin - ner, but

still he's a win-ner, For he's all right!

It's

here and there and ev - e - ry - where you'll hear the la dies

say: He's out to - day. There's

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in a single system with lyrics. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The lyrics are: "still he's a win-ner, For he's all right!", "It's", "here and there and ev - e - ry - where you'll hear the la dies", and "say: He's out to - day. There's".

no one can say him nay. With his smil - ing face and his

el - e - gant ways, He's cer - tain - ly "out of sight!" He

Willie. But he's all right.

may be a sin - ner but still he's a win - ner, But he's all right.

# The Little Soubrette.

No 10.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegretto grazioso.*

1. A sou -  
2. A sou -

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The vocal line has two entries: '1. A sou -' and '2. A sou -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

- brette is a girl with flax - en curl And a heart that's marked "To  
- brette is a maid who's nev - er a-fraid, Tho' oft - en she seems to be

The second system continues the musical score. The vocal line enters with the lyrics '- brette is a girl with flax - en curl And a heart that's marked "To'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

let?" She is dash-ing and gay and she seems to say: "You're the  
shy. That is part of the play, you can tell right a - way, By the

The third system concludes the musical score. The vocal line finishes with the lyrics 'let?" She is dash-ing and gay and she seems to say: "You're the shy. That is part of the play, you can tell right a - way, By the'. The piano accompaniment provides a final harmonic resolution.

on - ly one I've met? She's a tri - fle fly, she is  
twink - le that lurks in her eye. If you ask her to drink, she will

al - ways dry, And she'll love you, if you'll let her, Till  
tip you a wink, For she fan - cies a sup - per that's wet. — But

fast in the net of the lit - tle co - quette Is — some one she fan - cies bet - ter.  
if you are broke, you'll be sor - ry you spoke, For — dia - monds are trumps you bet.

*rit.*

Tempo di Valse.

Ah! the lit - tle sou - brette is a cost - ly pet, She  
Ah! the lit - tle sou - brette is a cost - ly pet, She

nev - er, no, nev - er, con - tracts a debt, For the debt ex -  
tramp - les on hearts with - out re - gret. But when - ev - er she

- pands when - ev - er she lands, And she lands when - ev - er she  
kicks, it's a min - ute to six By the toes and the hose of the

*rit.*  
leads, you bet. Ah! the lit - tle sou - brette is a cost - ly  
lit - tle sou - brette. Ah! the lit - tle sou - brette is a cost - ly

pet. She nev - er, no, nev - er, con tracts a debt, For the  
pet. She tramp - les on hearts with - out re - gret, And when -

debt ex - pands when - ev - er she lands And she  
- ev - er she kicks, it's a min - ute to six By the

lands when - ev - er she leads, you bet.  
toes of the lit - tle sou - brette, you bet.

Dance. Tempodi Schottische.

# Dear Old College Days.

No 11.

Chorus of College Boys.

*Allegro moderato.* (Spoken.) Rah, rah, rah, rah, rah!

Piano. *f*

We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys! We know Rah, rah, rah!

noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've

*p*

nev er stud - ied Lat - in, French or Greek. We are



dumb in math - e - mat - ics, but of foot - ball or a qua - tics We\_\_

feel en - tire - ly com - pe - tent to speak. We have

nev - er been to col - lege and our mea - gre streak of knowledge has

nev er been ac - quired by stud - y hard. But you'll

find the loud - est noise comes from bo - - gus col - lege boys, From the

stu - dents who sell rib - bons by the yard.

Col - lege jol - li - ties will soon be passed. While we're up an go - ing, let's go fast.

May the dev - il al - ways take the hind - most sin - ner. Don't dare look back.

Teach-ing does not al-ways help a fool. Why should such as we re - turn to school?

We're the stuff, we're up to snuff. Whoop! clear the track. *Meno mosso.*

*dolce.*

**CHORUS.**

**TENORS**  
Col - lege days, dear col - lege days, Days of long a -

**BASSES.**

- go, ———

Old - en days, Gold - en days,

Oh, old - en Oh, gold - en

Keep our hearts a - glow. — Days of youth, oh, days of truth,

*p*

Still we sing your — praise. — Though we sigh, we nev er

we sing your praise,

say Good - bye, Dear — old col - lege days. —

*ff*

No 12.

## The Modern Gladiator.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*Allegretto.*

*ff*

1. In days of old when knights were bold and  
2. In days of old, so I've been told, they

*f*

bar - ons held their sway, Each roystering knight was o - bliged to fight or the  
fought all o'er the map; And all as - sert some - one got hurt when

*ad lib.*

dev - - il would be\_\_ to\_\_ pay. In these lat - er days there are  
e'er\_\_\_\_\_ they had\_ a\_\_ scrap. Now it's dif - ferent quite. When I

*rit.* *grazioso*

ea - sier ways of set - tling pers'nal quar - rels, For our mod - ern fighters now em -  
have a fight. It's plain as A, B, C,\_\_\_\_\_ For the ver - y first thing fore I

*tr* *tr* *tr* *tr*

ploy type-writ - ers to pound out their cham-pion lau - rels. I'm a  
en - ter the ring is to buy off the re - fer - ee.\_\_\_\_\_

*tr*

**Tempo di Valse Moderato.**

cham-pi - on pug and I'm up to date. My\_\_ wind\_\_ is good and I'm

down to weight. We\_ spar with our tongues, deal\_ blows with our lungs. We

train in the pa-pers and say it's great. Our\_ quar-rels are long, our

mor - als short. We par-ry a blow with a quick re - tort; We fight with our

jaws and fract-ure the laws, But our quarrels are all of the blood - less sort.

## The Rainy Daisies.

No 13.

SONG.

Allegretto.

Voice.

Piano.

*p*

*p*

Is there

a - ny earth-ly rea-son, When we strike the rain - y sea - son, A - ny

one should think it trea - son To dis - play our feet? If we

show a bit of stock - ing, Is it a - ny-thing so shock-ing That the



men should all come flock-ing till they block the crowd-ed street? Of

all the mod-ern crazes None has a neat-er bas-is Than the

dain-ty rain-y dai-sies When the day is dark. For who-

-ev-er on us gazes Is—lav-ish with his prais-es As each

maid her floun - ces rais - es Just a - bove high wa - ter mark. When

*Allegretto.*

- ev - er we spy a cloud in the sky You'll hear the dai - sies

*Allegretto.*

say: "We got to go out to - day" Though, of

course, we hate dis - play It's sure - ly no harm to show calves on the farm Or in

town, if we take it by storm— If our skirts we raise, Why should

*rit.*

a - ny-one gaze? Why it's mere - ly a mat - ter of form.

*tempo.*

Tempo di Gavotte

*tr*

*tr*

*tr*

Public performance prohibited without permission.

## The Tale Of The Kangaroo.

No 14.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto.



1. In a grove far a-way in Aus-tra-li-a Dwelt a  
 2. But one night, sad to say, As he sang that lay, He was



dear lit-tle Kan-ga-roo, And she soon found a beau, but her  
 heard by a side-show man. Now he mourns all day In a



folks said: "No; we have formed oth - er plans for you? Then they  
hope - less way through the bars of a cir - cus van; But at

locked up the maid, for they felt quite a - fraid She'd e - lope and would soon be a  
night as the light of the moon-beams bright Steals in through the grat - ed

bride, But she danced on her tail in that home-made jail when she  
door, How it lights up the gloom of his four-wheeled tomb When he

heard these words out - side: "Oh,  
hears these words once more:

CHORUS.  
Moderato.

72

moon-beam light and air - y, Oh, moon - beam soft and blue, pray

be a good kind fair - y, for I've work to-night for you. Seek

out my dis - tant sweet-heart, fly swift as Cu - pids dove. Give

her my heart's true mes - sage. "You're the on-ly one I love?" Oh love.

## Finale.

Peter Stuyvesant, Talkington, Spider, Willie von Astorbilt, Phoebe,  
Ruth, Daisy, Soubrettes, Rainy Daisies and College Boys.

No. 15.

**Allegro.**

**Piano.** *f*

**Astorbilt.**

The tu - te - lar god - dess of

old New York Is a maid - en who's mis - sion is light. She's a

braz - - en crea - ture, I must ad - mit, And she al - ways stays out all

night. \_\_\_\_\_

CHORUS.

SOPR. ALTO.

TEN. & BASS.

The tu - te - lar god - dess of old New York is a

maid - en who's mis - sion is light. \_\_\_\_\_ She's a bra - zen crea - ture, We

Willie.

But

must ad - mit, And she al - ways stays out all night. \_\_\_\_\_

3610



tall Miss Lib-er - ty seems to say To all on land or sea: \_\_\_\_\_ Just

do what you will, I'll set - tle the bill, For ev - ry - thing here is free. \_\_\_\_\_

CHORUS.

Just

do what you will, I'll set - tle the bill, For ev - 'ry - thing here is free.

*rit.*

*f*

*rit.*

Willie.

Get in - to line; join in the whirl. Well tinc-ture the

town of the Lib-er - ty Girl. It's a cork-ing old place. Let's

pull out the cork. You can-not see life till you see New York.

CHORUS  
Get in - to line; join in the whirl. Well tinc-ture the town of the

Lib - er - ty Girl. It's a cork - ing old place. Let's pull out the

cork. You can - not see life till you see New York.

Lead on. We are will - ing to be led.

rah, rah, rah, rah, rah!

*f*

Fall in. Let us paint the cit - y red. Fun is

rah, rah, rah, rah, rah!

free. So are we. Hats off to the Lib - er - ty

Girl. Get in - to line; join in the whirl. We'll

*fff*

tinc-ture the town of the Lib - er - ty Girl. It's a cork-ing old place. Let's

pull out the cork You can not see life till you see New York.

The musical score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked '8' (Allegretto). The piano part includes dynamic markings 'sfz' (sforzando) and 'f' (forte). The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system covers the lyrics 'tinc-ture the town of the Lib - er - ty Girl. It's a cork-ing old place. Let's'. The second system covers 'pull out the cork You can not see life till you see New York.' The piano accompaniment features a mix of chords and moving lines, with some passages marked with 'sfz' and 'f'.

## The Bathing Girls.

No 16.

Daisy and Chorus of Bathing Girls.

Allegro.

Piano.

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes dynamic markings of *f* (forte) and *p* (piano). The notation includes various musical symbols such as eighth notes, sixteenth notes, rests, and accidentals (sharps and flats). The piece concludes with a final double bar line and repeat signs in the fifth system.

Daisy.

We are dain - ty, dim-pled dar-lings, ev - 'ry

one, But mam - ma in - sists we must not touch the wa - ter. She has

BATHING GIRLS.

ev - 'ry one.

brought us to the shore to take the Sun, But we'd

to take the Sun

much pre - fer the son should take the daugh - ter. We have

chap - er - ons a - bout us by the score, For we  
by the score,

must pre - serve our rep - u - ta - tion reck - less. There

may be ma - ny weeks a long the shore, But we  
a - long the shore

bath - ing girls are ver - y, ver - y reck - less. We are



## Allegretto.

friv - o - lous, frolic - some bath - ing girls. From morn - ing till night we are

bus - y. ——— You'd bet - ter steer clear of our es - ca - pades, Un -

- less you ex - pect to get diz - zy. ——— We are fish - ers of men and we're

out for sport. We ——— al - ways are o - gling and an - gling. ——— With our

charms for a bate we can soon land a skate. He nib-bles, we pull, and he's

dan - gling.  
BATHING GIRLS.  
We are friv - o - lous, frolic - some bath - ing girls. From

morn-ing till night we are bus-y. — You'd bet - ter steer clear of our

es - ca-pades Un - less you ex - pect to get diz - zy. — We are

fish-ers of men, we are out for sport, We al-ways are o-gling and

an - gling. — With our charms for a bate we can soon land a skate. He

nib-bles, we pull, and he's dan - gling. DANCE.

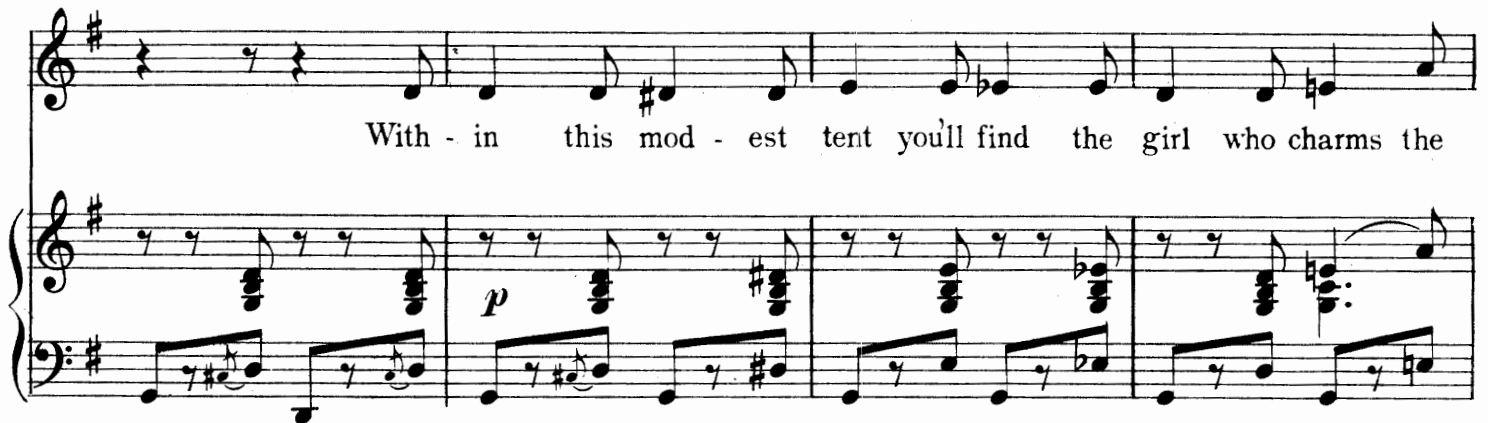
# We've Never Discovered Him Yet.

Talkington and Chorus of Bathing Girls.

No 17.

Allegretto.

Piano.



-ton who thinks his chances might - y slim, And a

tat - toed man who swears his wife has dark - de-signs on him. We've a

man who's turn - ing in - to stone, and dy - ing might - y hard, An

un - crowned rul - er with three feet all in a sin - gle yard. Yes, I'm

look - ing for an oth - er freak to dis - count all the rest, \_\_\_\_\_ A

New York man who will ad - mit there's a - ny - thing out West. Ah,

he's a freak we're dy - ing to get, — He is - nt a fel - low, so

eas - i - ly met; In fact, we've nev - er dis - cov - ered him yet, No, we've

nev - er dis cov - ered him yet.

BATHING GIRLS.

Ah! he's a freak we're

dy - ing to get. He is - n't a fel - low who's

eas - i - ly met; In fact, we've nev - er dis -

- cov - ered him yet; No, we've nev - er dis - cov - ered him yet. *D.C.*

*D.C.*

Public performance prohibited without permission.

## I Love You Dear, And Only You.

No. 18.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a forte (*f*) dynamic. It features a series of triplet chords in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'Moderato.' The vocal melody enters in the second system, with lyrics: 'The shades of night are gen - tly fall - ing. My thoughts take / Why need I care if ills be - tide me? Her heart is'. The piano accompaniment continues with a piano (*p*) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The vocal melody continues with lyrics: 'wing and fly a - cross the sea. I hear a voice. To me 'tis / mine. I know 'tis true as steel. Though we're a - part, she's still be -'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal melody concludes with lyrics: 'call - ing. It breathes a tale of love to me. / side me. No tongue can tell the love I feel.' The piano accompaniment concludes with a steady eighth-note bass line and chords in the right hand, marked 'dolce.'.

*f*

Moderato.

The shades of night are gen - tly fall - ing. My thoughts take  
Why need I care if ills be - tide me? Her heart is

*p*

wing and fly a - cross the sea. I hear a voice. To me 'tis  
mine. I know 'tis true as steel. Though we're a - part, she's still be -

call - ing. It breathes a tale of love to me.  
side me. No tongue can tell the love I feel.

*dolce.*



My lone - ly heart with joy it fills.      My soul with ec - sta-sy it  
God bless the girl that I a - dore.      Her heart is mine for-ev - er -

thrills.\_\_\_\_      Why should I doubt,      Why should I  
more.\_\_\_\_      I know she's mine      and will be mine al -

*R.H.*  
*L.H.*

fear,\_\_\_\_      While soft and sweet these words I seem to hear?  
- way,\_\_\_\_      For sweet and low I seem to hear her say:      I

love you,      I love you,      Come back      and claim your

own. For - ev - er, for - ev - er, sweet-heart, I'm yours a -

-lone. For you, love, I'm wait - ing. My heart shall e'er be

true For - ev - er and aye. — I love you, dear, and on - ly

you.

*ff*

93

**Nº 19.**

Words by  
**FRANK PIXLEY.**

Music by  
GUSTAV LUDERS.

Moderato.

*p* *f*

This musical score is for a piece marked 'Moderato.' It consists of two staves, treble and bass clef, in a key of one flat (B-flat major or D minor) and common time (C). The piece begins with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes, with some slurs. The bass staff provides harmonic support with chords and single notes. A crescendo hairpin leads to a forte (*f*) dynamic section, which is characterized by dense, repeated chords in the bass staff. The piece concludes with a final chord in the bass staff.

When your heart be-gins to flut - ter and your head be-gins to whirl, look -  
 When you meet a chap who tells you that he nev - er loved be-fore, look -

out, my boy; take care. You should rec-og-nize the symp-toms of an  
 out, my girl; take care. Just re-mem-ber that he's said it to a

o - ver - dose of girl. Be - ware, young man, be - ware. If you  
doz - en girls be - fore. Be - ware, my girl, be - ware. If he

find your heart en - tang - led in the mesh - es of a curl, don't im -  
swears that he a - does you with a pass - ion quite sub - lime and ----

ag - ine you've a mort - gage on an un - dis - cov - ered pearl. She's a  
says if you re - fuse him it will drive him straight to crime; when he

hum - mer in the sum - mer, but you can - not o - ver - come her, for ----  
springs that ho - cus po - cus tell him that he's out of fo - cus, for he

Cu - pid can - not catch the sum - mer girl. Oh,  
does it just to pass a - way the time.

## DUETT.

Cu - pid is a fox - y boy. He — knows what he's a - bout. He

gets you in - to aw - ful scrapes, but nev - er gets you out. If

e'er he coax - es you to wed you'll find it wise to tar - ry.

Do ev' - ry - thing that cu - pid does, but — Gu - pid does not mar - ry.

## Reaching for the Cake.

No 20.

Daisy and Chorus.

Moderato.

Piano.

*f*

The piano introduction is in 2/4 time, key of D major. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics start with a forte (*f*) marking.

Daisy.

There's

The first vocal line (Daisy) begins with a rest for four measures, then enters with the lyrics 'There's'. The piano accompaniment continues with a steady bass line and chordal support. The dynamics shift to piano (*p*) at the end of the phrase.

goin' to be a cake-walk. All the dark - ies will be there, And

The second vocal line continues the melody with the lyrics 'goin' to be a cake-walk. All the dark - ies will be there, And'. The piano accompaniment provides harmonic support with a consistent bass line.

ev - 'ry moke, of course, ex - pects to win it. But

The third vocal line concludes the phrase with the lyrics 'ev - 'ry moke, of course, ex - pects to win it. But'. The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*) in the final measures.

what's the use of talk-in'? When it comes right down to walk-in, No

oth - er coon is in it for a min-ute. There'll

be no com - pe - ti - tion, for I quite out-shine the rest. And

ev - er since I've struck the town they've known it. Well

cut some fan - cy fig - ures, we'll par - a - lyze those nig - gers, For

when that cake is cut you'll find I'll own it.

Talk a - bout your pran-cers, and talk a - bout your dan-cers, You'll

have to con - grat - u - late that lit - tle girl of mine.



Watch the oth - er fel - lows. They'll all be might y jeal - ous. They'll

scat - ter as we - go down the line. line.

CAKE-WALK.

*ff-pp* *f*

*f*

*ff* *f*

## Yo ho! For a Jolly Good Sail.

No 21.

Chorus of Yachtsmen and Bathing Girls.

Allegretto.

Piano.

*f*

The piano introduction consists of two systems of music. The first system is in 6/8 time, with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The bass line starts with a quarter note F#3, followed by eighth notes G3-A3, B3-A3, and G3. The second system continues the melody and bass line, with the treble clef featuring a half note G4 and a quarter note A4, and the bass clef featuring a half note F#3 and a quarter note G3. The piece ends with a final chord in the treble clef.

TENORS.

Yo ho! — for a jol - ly good sail, A sail on the o - cean

BASSES.

The vocal parts for Tenors and Basses are written in two systems. The first system shows the Tenors' part in the treble clef and the Basses' part in the bass clef. The Tenors' part starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The Basses' part starts with a quarter note F#3, followed by a half note G3, and then a quarter note A3. The second system continues the vocal parts, with the Tenors' part featuring a half note G4 and a quarter note A4, and the Basses' part featuring a half note F#3 and a quarter note G3. The piece ends with a final chord in the Tenors' part.

blue. — Who cares — for the threatening gale When ev - ry heart — is

who cares for the

The piano accompaniment for the second system of vocal parts consists of two systems of music. The first system is in 6/8 time, with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The bass line starts with a quarter note F#3, followed by eighth notes G3-A3, B3-A3, and G3. The second system continues the melody and bass line, with the treble clef featuring a half note G4 and a quarter note A4, and the bass clef featuring a half note F#3 and a quarter note G3. The piece ends with a final chord in the treble clef.

true? — Our craft is staunch and well we know No storm can make — her

reel. — Our course it is clear; we know no fear, For

Jack holds a stead - y wheel. — Yo ho! — for a jol - ly good sail, a

sail on the o - cean blue. Our hearts are free. We

love the sea. We fear no threatening gale. Our

hearts are free. We love the sea. We fear no threaten - ing

*molto rit.*

SOP. & ALTO.  
Yo ho! Yo ho! Yo ho for a jol - ly good sail, —

TEN. I. II.  
gale. — Yo ho! Yo ho! Yo ho for a jol - ly good sail, — Yo

BASS I. II.  
*molto rit.*

La la la la la la la la

ho — for a sail, — a sail on the o - - cean blue. — We

*pp*

la la la la la la la la

fear no threaten - ing gale, — For our hearts are true. — Yo

la la la la la la

ho for a sail a sail on the o - cean

la la

blue. Our hearts are free. We love the sea. Yo

We are friv - o - lous. frolic - some

ho for a jol - ly good sail. Yo ho for a

*unis.*

bath - ing girls. From morn - ing till night we are bus - y. You'd  
sail, A sail on the o cean blue. We

bet - ter steer clear of our es - ca - pades Un - less you ex - pect to get  
fear no threat - en - ing gale, For our hearts are

*unis.*

diz - zy. We are fish - ers of men and we're out for sport. We  
true Yo ho! for a sail, a

*ff*



al - ways are o - gling and an - gling. With our charms for a bate we can  
sail on the o - cean blue Our hearts are free. We

*molto rit.*

soon land a skate. He nib - bles, we pull, and he's dang, dang -  
love the sea Yo ho! for a jol - ly good sail, a

*rit.*

- gling.  
sail.



## Finale

No 22.

Principals and Chorus.

Allegro.

SOP. &amp; ALTO.

*ff* Get in - to line,

TEN. &amp; BASS.

*ff*

join in the whirl. Well tinc - ture the town of the

lib - er - ty girl. It's a cork - ing old place. Let's

pull out the cork. You can - not see life till you

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "pull out the cork. You can - not see life till you". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time and features a steady, rhythmic accompaniment.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time and features a steady, rhythmic accompaniment.

1. see New York. 2. see New York.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time and features a steady, rhythmic accompaniment. The system includes a first ending (1.) and a second ending (2.).

*ff*

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time and features a steady, rhythmic accompaniment. The system includes a first ending (1.) and a second ending (2.).

The fifth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time and features a steady, rhythmic accompaniment.